

SARDOU CLASSIC "THEODORA," AT COLUMBIA

Rita Jolivet is Featured in Principal Role of Great Spectacular Film Produced in Italy.

"THEODORA," the stupendous and magnificent screen production of Victorien Sardou's immortal love tale of a Byzantine empress, produced in Italy, will be presented at Loew's Columbia Theater this afternoon at 3 o'clock as the extraordinary attraction of the program. Owing to the extreme length and magnitude of the offering, the usual supplemental program features will be reduced to a minimum consistent with effective exhibition.

"Theodora," in the gripping appeal of its dramatic force, its far-flung exterior settings, its cost and the time required for its production as well as the splendor and magnitude of its cast of 25,000 persons, is one of the greatest of all screen spectacles, excelling even that other classic of Italian production, "Cabiria." The chief role of Theodora is portrayed by Rita Jolivet.

The production of this mighty and vivid story of the ancient Byzantine empire required more than two years and cost over \$3,000,000. Its cast of 25,000 persons is actually grouped intact in a number of the scenes of the picture, which was directed by Commendatore Assoluto, who gave "Cabiria," and other mighty Italian spectacles to the world. Armando Brasini, chief architect of the Vatican, designed the settings and over 30,000 costumes were specially designed for the one production.

Sardou originally planned his great drama of "Theodora" for Sara Bernhardt, though it has been presented, in stage form, by other noted actresses. It reveals the story of Theodora, a circus dancer, flower-girl, and actress whose wanton beauty and irresistible charm eventually brought to her feet the Emperor Justinian, who made her his empress. The proud hauteur of Justinian, however, soon lost its fascination for the pleasure-loving flower girl who found in Andreas, a Greek patrician, the first real love of her life. Andreas, however, was at the head of the movement to depose the tyrannical Justinian and the story gains its chief force from the powerful and dramatic incidents engendered by Theodora's determination to save her lover, even at the expense of the people and their cause.

The production teems in mighty scenes and spectacles, including the picture of forty half-starved lions breaking loose from an arena and charging on the populace—one of the most vivid and breath-taking episodes ever brought to the screen.

LOEW'S PALACE

"The Conquering Power"

RUDOLPH VALENTINO, the brilliant young screen star, brings what is probably his greatest photoplay interpretation to the role of Charles Grandet in "The Conquering Power," based on Honore Balzac's noted story, "Eugenie Grandet," which will be offered at Loew's Palace Theater this afternoon as the featured attraction of the week's program.

"The Conquering Power" is a vivid and compelling tale of ancient greed and youthful love, with Alice Terry in the chief supporting role. It follows with thorough fidelity the original Balzac story of a French provincial miser of great wealth whose beautiful daughter was greatly sought by marriage, but who gave her heart to a debonaire, dashing but penniless cousin from Paris, entrusted to her father's care but who, almost immediately, had been sent to the island of Martinique in the hope that he would never return.

The miserly father, discovering that his daughter has aided the man she loves, imprisons the girl in his own house and forces her to sign away her inheritance.

To this act is traceable a chain of circumstances which bring about the violent death of the father, who is discovered, after his death, to have persuaded the lover in far-away Martinique that his sweet heart was married and had given up hope. The return of the young lover is the means of reuniting the two, and the story is brought to a close under the most felicitous circumstances possible.

Mr. Valentino has the role of the picturesque young Parisian whose good clothes and fine manners won the heart of his provincial cousin. Miss Terry has the role of the heiress, while the terrible role of the miserly father is enacted by Ralph Lewis. Others who have prominent parts in the new production are Edna Dumary, George Atkinson, Willard Lee Hall, Mary Hearn, Bridget Clark, Mark Fenton, Eugene Fouyet, Ward Wing and many others.

Manager Beatus, of Loew's Palace Theater, has surrounded the featured production with a splendid and remarkable array of added screen and musical attractions, including an overture by the Palace Symphony Orchestra, under the direction of Thomas Joseph Gannon, and other short-length selections of the first rank.

On the SCREEN This Week



Tom Moore in
"BEATING THE GAME"
...Knickerbocker...

MOORE'S RIALTO "Queen of Sheba"

"QUEEN OF SHEBA" as presented at Moore's Rialto Theater throughout the past week has scored a tremendous sensation, the theater being crowded to the doors daily since its first showing, in view of which fact, announcement is made of the extension of the showing for another seven days beginning today.

The romantic story of the Queen of Sheba and her love for King Solomon has been staged on a scale of colossal grandeur and the gorgeousness of the ancient Orient in its full glory has been reproduced with remarkable fidelity and at an apparent lavish expenditure. The marriage of the queen to King Arad; her arrival at the court of Solomon; the thrilling chariot race between Sheba and Princess Vashti; the arrival of David, the little Prince of Sheba; the battle between the forces of King Solomon and those of Adonijah, his recreant brother, and the farewell of the queen to King Solomon are all scenes never to be forgotten.

Aside from the gorgeous costumes and settings and the tensely interesting romance of the story, the many thrilling incidents portrayed have caused widespread comment, chief among which is the sensational chariot race scene, which has scored one of the biggest hits ever known in the world of the screen. This scene shows six chariots, each drawn by four horses racing madly around a great arena, while more than five thousand people are shown in the crowds. One of the chariots breaks down and the driver thrown directly in the path of another.

An unusually strong and talented cast is seen in the many important roles, including Fritz Lieber, Claire De Lorez, George Siegmann, Herbert Hovyes, Herschel Mayall, G. Raymond Nye, George Nicholls, Pat Moore, Nell Craig and others too numerous to mention.

The same superb orchestral score as specially arranged for the showing by Robert Bond Gotta, director of the Rialto Symphony Orchestra, will accompany all afternoon and night presentations, as during the past week.

GAYETY "Peeka-a-Boo"

BEGINNING with this afternoon's matinee the Gayety Theater presents "Peeka-a-Boo," said to be bigger and better than ever, in every way. The entertainment is in two acts and nine scenes, and the cast contains sixty people. A number of sensational novelties are promised.

Among the principals are Kelso Brothers, Florence Darley, a talented girl from the vaudeville stage; Howard Morrissey, Ed Quigley, Al Dayton, Balzer Trio, Gertrude Mullen, Maurice K. Cummings, Pierrette and a wonderfully clever chorus of twenty misses under twenty who are reputed to be excellent dancers as well as singers of a class usually found only in high-priced Broadway musical productions.

The electrical effects and scenery are in harmony with the general quality of the production.



Anita Stewart
in "THE INVISIBLE FEAR"
...Metropolitan...

KNICKERBOCKER
"The Invisible Fear"

ANITA STEWART will be the pictured star of the photoplay bill at Crandall's Knickerbocker Theater today and tomorrow in "The Invisible Fear," aided by a stellar ensemble led by Walter McGrath and Alan Forrest. The production is described as the most sumptuous in which its star has been filmed.

"The Invisible Fear" relates the interesting story of a beautiful young woman who weds one of two suitors in the haunting belief that she has been directly responsible, under thoroughly provocative circumstances, for the death of the other. When her supposed victim puts in an appearance at a gay hunting party, the way is paved for climactic developments that are strikingly dramatic.

Among the foremost of the supplementary attractions will be shown the special sport reel, "Drawing Cards." The concert number by the Knickerbocker Symphony, under the conductorship of Sig. Ernesto Nottello, will be the "Orpheus" overture by Offenbach.

On Tuesday and Wednesday the Knickerbocker will present "The Sheik," in which the two principal figures are impersonated by Rudolph Valentino and Agnes Ayres. The bill will be completed by abbreviated camera subjects.

Marion Davies will succeed to the stellar position on the bill Thursday and Friday in "Enchantment," which depicts the struggle of two worthy parents to inculcate something of their viewpoint in the minds of a newer and more rapid generation. The added comedy will be "Lose No Time," starring Harry Pollard.

On Saturday only, Tom Moore will be seen in "Beating the Game," in which he assumes the role of an enterprising young man who is put up for mayor of his town, but surprises his supporters by confessing that he was formerly a crackman. The added comedy attraction for the week-end will be "A Pair of Sexes."

Trough Proves Hoodoo.



...Alice Terry in "THE CONQUERING POWER" Palace...



...Rita Jolivet in "THEODORA" Columbia...

Mind-Reading Act Is Real Novelty

MANY different styles of "mental telepathy" and mind-reading have been seen in the past, but it has remained for George Lovett, who comes to the Strand Theater this week, to combine the two features of psychic power, with the result that his offering, entitled "Concentration," is said to be without exception one of the finest demonstrations of this character ever seen, and one that entertains, mystifies and amuses as no other has done in the past.

"Concentration," from all reports, is a most spectacular demonstration of psychic power, presented in a manner vastly different from the old-time "mind-reading" acts. In fact, Mr. Lovett claims to offer a revelation in the science of the human mind and soul, its activities and capacities, presented in a most scientific manner.

Romance at Loew's.
BERNARD CARUSO, superintendent of maintenance at Loew's Palace Theater, completely demon-

Film Plays Due For Capital in Another Week

"Just Around the Corner," the Cosmopolitan production of the Fannie Hurst story, will be shown at Loew's Palace next week.

Pearl White will hold the screen at Moore's Rialto next week in "A Virgin Paradise." D. W. Griffith's "Way Down East," Anita Stewart in "Playthings of Destiny," and W. S. Hart in "The Three-Word Brand" are among the features to be shown next week at the Knickerbocker.

The program for next week at Crandall's includes Norma Talmadge in "The Wonderful Thing," Jewel Carmen in "Nobody," and Eugene O'Brien in "Chivalrous Charlie."

strated the match-making influences of the movies during the past week when, with only the briefest of warnings, he persuaded Miss Mary Gallagher, one of the staff of ushers at Loew's Columbia, to accompany him to the rectory of Holy Rosary Catholic Church, where they were married by the Rev. Father Carlo, the pastor.

Real Soldiers in "Sheba" Battles

AN interesting fact about the "Queen of Sheba," which opens its second week of showing at Moore's Rialto Theater today, is the large number of world war veterans taking part in the great spectacle.

It requires but a cursory glance at the gigantic combat scenes of "Queen of Sheba" to become convinced that the military personnel of this production learned their soldiery in places other than picture lots. Their school was the war-torn fields of Europe, and this fact enables them to render so good an account of themselves in scenes that require unusual military snap and dispatch.

Playing an envoy from King Arad to Vashti in "Queen of Sheba" is Taylor E. Duncan, formerly a captain of coast artillery, composed entirely of motion picture men—actors, writers, mechanics, etc.

Another war veteran playing in "Queen of Sheba" is Captain Alfred T. Slaten, coast artillery corps, now a lieutenant of detectives of the Los Angeles police force. Captain Slaten was in charge of the criminal investigation bureau of the provost marshal general's office in Paris during the great war.

CRANDALL'S "Rip Van Winkle"

THE first three days of the current week at Crandall's Theater will be notable for screenings of Washington Irving's classic, "Rip Van Winkle," with Thomas Jefferson and an all-star supporting company pictured in the principal roles. It is particularly fitting that the title role of this enduring tale of the Catskills should be impersonated upon the screen by the gifted son of the sterling actor who made the part famous upon the stage of an earlier generation. The camera translation is one that will appeal to all ages and all tastes, so complete is its visualization. The bill will be augmented by short-reel features and carefully synchronized pipe organ accompaniment.

On Wednesday and Thursday, Crandall's will present Neil Shipman in an engrossing filmation of James Oliver Curwood's exciting story of the Northwest, "The Girl From God's Country," which is perhaps the most dramatic in development and climax of all the Curwood stories that have found their way to the silver sheet.

For Friday and Saturday, Pauline Starke and Percy Marmont are scheduled to hold the screen in "Wife Against Wife," a drama that compounds suspense and commands unflinching interest. The extra added comedy attraction for the week-end will be Mack Bennett's two-reel laughter special, "Wedding Bells Out of Tune."

ANITA STEWART AT METROPOLITAN THIS WEEK

"The Invisible Fear" is the Title of Superbly Mounted Vehicle in Which She Will Make Her Appearance.

ANITA STEWART will make her appearance on the screen at Crandall's Metropolitan for the week, commencing today, in her latest production, "The Invisible Fear," which is said to be the most sumptuously mounted vehicle in which she has ever been seen. The story centers in the experiences of a beautiful young woman who is wooed by two ardent suitors—one worthy, the other a renegade. In a lodge in the mountains Sylvia Langdon repels an attack made upon her by Arthur Comstock and leaves the scene harrowed in the belief that she has been responsible for the death of her assailant. With this fearful memory constantly haunting her, she seeks the protection promised by marriage to Bentley Arnold. Before the honeymoon is fairly over, Comstock puts in an inexplicable appearance at a gay hunting party where Sylvia and her husband and their friends are holidaying. The subsequent developments lead to a climax that lends the picture a novelty and a charm that are a delight to jaded film appetites.

The comedy element will be supplied in generous measure by a new two-reel laughmaker chosen from a long list of premiere releases to harmonize with the quality of the other attractions comprising the program.

The Metropolitan Symphony, under the conductorship of N. Minskay, will offer as its special concert number a fantasia of gems from Donizetti's "Lucia Di Lammermoor," and Ernest Harrison, the Metropolitan's concert pianist, will again be heard in miniature recital, utilizing for this purpose the proscenium side-stage with appropriate setting and lighting effects. The principal number to be played by Mr. Harrison will be the brilliant "G Minor Prelude," by Sergei Rachmaninoff.

To round out the variegated program will be shown new issues of the Pathe picturized news events, the latest gist of the Literary Digest's witty "Topics of the Day," and a natural-color scenic subject of transcendent beauty.

Islanders Amazed By Houdini Stunt

HARRY HOUDINI, the famous self-liberator, who heads the bill at B. F. Keith's theater this week, is always in the best of physical condition and has a well-developed bump of curiosity. The consequence is that whenever he sees some one do a stunt that interests him, he begins practicing it himself. His passion is to do whatever he does better than anyone else can do it.

Once, while on a steamship at Suva, in the Fiji Islands, a big native among those who dived for coins thrown from the vessel attracted his attention by bringing the coins up in his mouth. Houdini said that the man had not, however, caught the coins in his mouth, but had merely put them in his mouth before he emerged. He demanded that the native dive with his hands tied, agreeing to do the same thing himself, though he was warned that sharks abounded in the water and would attack white men. The natives, apparently, are immune.

Houdini and the native dived at about the same time, Houdini having been handcuffed. After a minute the native returned to the surface, gasping for breath, and without a coin. Fifteen seconds later Houdini came up, feet first, with both coins in his mouth. He gave them to the native.

He explained later that it was easy enough to pick up coins from the bottom of a glass tank, but that it was practically impossible to catch them in the mouth while they were falling through the water. He had freed himself from the handcuffs under water, caught the coins in his hands after the native stopped looking for them, and put them in his mouth. He came up feet first giving him a chance to relocate the handcuffs behind his back.

Use Cosmetics With Care, Says Actress

FLORENCE DARLEY, prima donna of the "Peeka-a-Boo" company, playing at the Gayety this week, thinks that American women in general do not use sufficient care when wielding the popular lipstick and powder puff.

"I quite approve of cosmetics, in reason," says Miss Darley. "But the way some American women use rouge, the way they smear and dab their faces—shocks me. One of the first duties to yourself and to the world is to appear as attractive as the arts will permit. American women should cultivate some of the cleverness of the French in this regard. They must learn to use these aids to nature in a way that will enhance their beauty. When carelessly done, such making up will have the opposite effect."